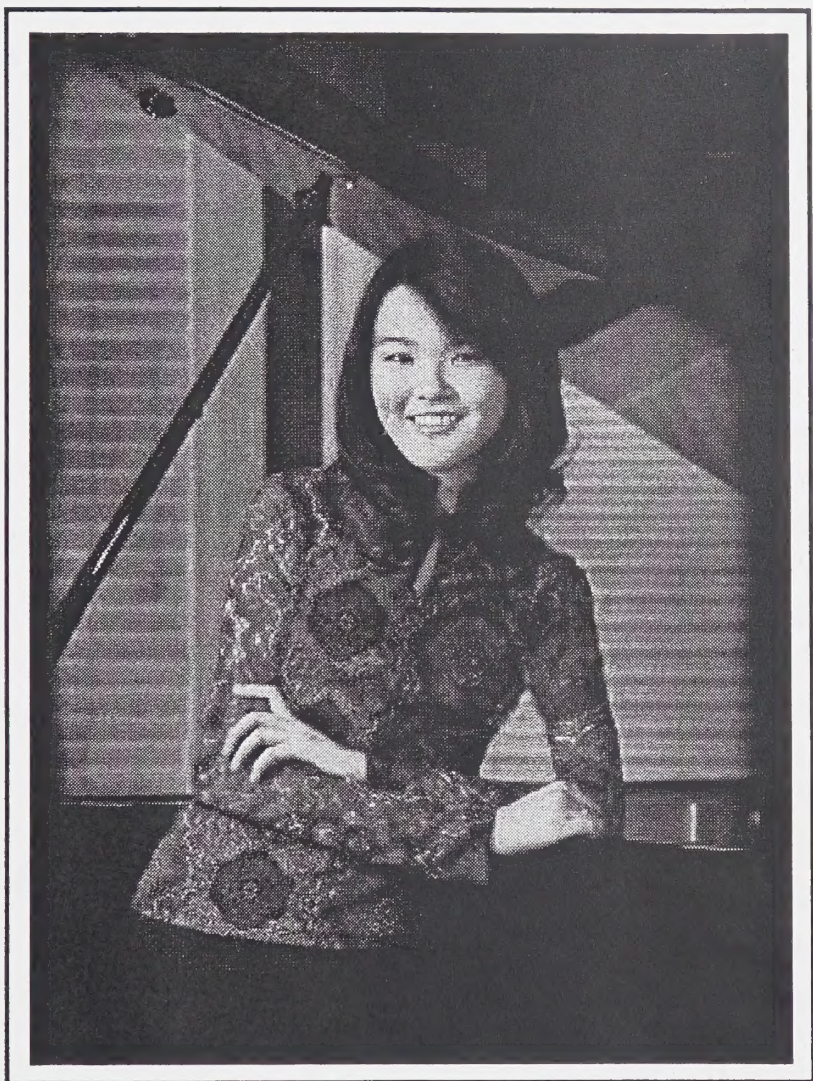


Rosy Ge piano

In Performance



Saturday May 19, 2007 7:00pm
University of Alberta, Convocation Hall

Program

Ludwig van Beethoven (1770-1827)

Sonata No.7 in D major Op.10 No.3

- I Presto
- II Largo e mesto
- III Menuetto: Allgero
- IV Rondo: Allegro

Alberto Ginastera (1916-1983)

Sonata No.1 Op.22

- I Allegro marcato
- II Presto misterioso
- III Adagio molto appassionato
- IV Ruvido ed ostinato

***** INTERMISSION *****

Franz Liszt (1811-1886)

3 Concert Etude: II La Leggierezza

Wang Jianzhong (1933-)

Embroidering a Golden Banner (Shanxi Folk Song)

Frederic Chopin (1810-1849)

Sonata No.2 in b flat minor Op.35

- I Grave- Doppio movimento
- II Scherzo
- III Marche funèbre
- IV Presto

***** RECEPTION TO FOLLOW *****

Beethoven Sonata in D major Op.10 No.3

This sonata is on a grander scale than the rest of the Opus 10 works. It makes the deepest impression because unlike the earlier sonatas, this one is more mature and more technically advanced; better suited for Beethoven's personality and effectively show the inner works of his thoughts. The first subject of the Presto is briefly developed, before a second thematic element appears, in B minor, leading to the second subject proper in A major. The development explores more remote keys and a wide range of the keyboard before the return of the principal theme in the recapitulation. There is a broadly constructed D minor slow movement, in music of remarkable expressive power, as it unfolds. Some critics think that it is Beethoven's impending deafness that made this Largo dark and depressing, while others think that it is the passing of Beethoven's mother that made this movement full of sadness and sorrow. The dramatic tension is delicately broken by the third movement, a Minuet, with the contrapuntal imitation of its middle section and answering G major Trio. The final Rondo opens with a hesitant interrogative figure before embarking on a stronger course. The movement ends with a figure that aptly answers the opening.

Ginastera Sonata No.1 Op.22

This work was commissioned by Carnegie Institute and Pennsylvania College for Women. It is the composer's only piano piece related to Subjective Nationalism. In a symbolic musical language, folk and regional traits are melted in a highly universal work. The Sonata is cast in four movements, the first one of which is written in the classical sonata form. The opening theme, very primitive, is followed by a second theme full of expressive Lyricism, flexible, pastoral-like. The typical features are steady polytonal elements and highly complex rhythms. The second movement, presto misterioso, is a fleeting, vaporous three-part scherzo. Ginastera uses a twelve-tone series for the first part and the second one conveys the folk reminiscences of a malambo. The third movement, Adagio, is a three-part lied, while the fourth one, in rondo form with ostinato pattern, is reminiscent of the typical toccata writing.

Liszt Concert Etude: La Leggierezza

The title translates to "lightness", but it is anything but light. The work opens with an introduction marked a capriccio. It ends with a glistening cascade of chromatic semi-cadences and a lower voice in a series of half-step "sighs." This is a foreshadowing of the harmonic sensibility throughout this etude. The nostalgic, theme is marked dolce and pianissimo. The music resolves into a brighter melody of major sixths. The first few measures of the melody then becomes the material for a series of modulations and variations. The piece ends with a simple restating of the theme, going to a Picardy third concluding cadence.

Embroidering a Golden Banner: Shanxi Folk Song

This piece is a transcription from a traditional Northern Shanxi folk song. Embroidering a banner is a sign of deep respect and honour for someone. In Shanxi, words of praise are written down first, then women hand-embroider them onto a yard of silk. This is an important process, and the women are all very solemn and ceremonial as they work. The piece is in Ab Dorian mode. It begins with a simple theme, then goes on to a faster, livelier variation of the melody. It ends with the opening melody, reminiscing about the honoured individual.

Chopin Sonata No.2 in b flat minor Op.35

This sonata was written in 1839, including the famous Funeral March (1837). It starts with a brief introduction, marked Grave, followed by a more rapid accompanying figure, above which the excited first subject appears. In contrast is the slow second subject in D flat major. Chopin modifies traditional classical sonata form by omitting the first subject from the recapitulation of the movement, which begins, instead, with the major key second theme. If the central development section of the first movement had been harmonically varied, the central section of the second movement, the trio, is simple in its harmony, a marked contrast to the agitated chromaticism of the Scherzo that frames it. Tranquility returns with the solemnity of the Funeral March, which is followed by a rapid final movement which represents wind howling around the gravestones. It uses a darting single-line melody, doubled at the octave, and the only chord is at the conclusion.

Rosy Ge

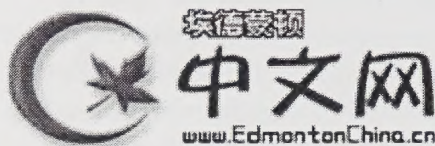
Born in 1989, she grew up in a very musical family and began piano lessons with her grandmother, a well-known piano professor, at the age of four. Rosy and her family moved in Canada in 1999 on her 10th birthday.

At the age of 6, Rosy performed on a television program. When interviewed, she told the reporter that she wanted to be a music teacher like her grandmother. Now at the age of 18, Rosy wants to be a musician as she realizes that music is not only the best way to express her inner feelings and emotions, but it is also the best way to touch people's hearts without the limitation of language, culture, time, and generation. Rosy believes that when your performance touches the crowd, you get caught up in it as well.

Rosy was recently selected to be one of the recipients of the **2006 Developing Artists Grant** of \$10,000 from the **Hnatyshyn Foundation**. She was also the first place winner of the **2005 Canadian Music Competitions** in the 18 and under category. At that time she was only 16, but thought that she wanted more challenge. As a part of the prize, Rosy performed in the Gala Concert at the Winspear Centre in July 2005 with the Alberta Philharmonic Orchestra (have same members as the Edmonton Symphony Orchestra). Rosy also won the first prize of the **Dr. Anne Burrows Chopin Piano Scholarship** in 2004, superior standing for performance in the Provincial National Piano Solo class in 2004, first prize in the **Alberta Music Festival Association** piano-solo-16 years at age of 14 in 2003, **Alberta Registered Music Teacher's Scholarship** in 2003, the first prize in **2002 Canadian Music Competition** at age of 12.

Rosy studied with Mr. Wolfram Linnebach at the Strathcona Conservatory of Music, and is currently studying piano performance with Dr. Patricia Tao at the University of Alberta. She will be going to the Oberlin Conservatory of Music to study with Ms. Angela Cheng this coming September.

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The Chinese Journal

ISSN: 1028-4618
ISSN: 1028-4618

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